

CLIVE BARKER

Presents

HELLRAISER III

HELL ON EARTH



THE OFFICIAL ADAPTATION OF THE
HIT HORROR SEQUEL!

HELLRAISER III: HELL ON EARTH

Based on the Fifth
Avenue Entertainment Ltd. Production
Hellraiser III: Hell on Earth

Adapted by
Peter Atkins
from his screenplay
Peter Atkins and Tony Randel
original story
Miran Kim
illustrator
Steven Baccellato
colorist
John Costanza
letterer

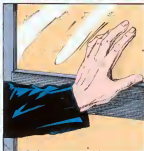
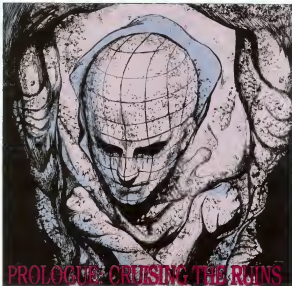
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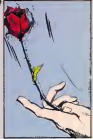






The flower room, the
dramatic place, the
land of flowers

The hottest place
the land of flowers



SOMEWHERE ELSE, IN
A TIME BETWEEN JAMES

THAP THAP THAP THAP

BRING IT
DOWN! BRING
IT DOWN!

DON'T
DO, MAN!
DON'T DO IT!



RIGHT, RIGHT!

RIGHT, RIGHT,
WELL, ABOUT THE
VERY BEST!

I WANT TO
TALK TO YOU
WE MET AT
THE HOSPITAL
LAST NIGHT

OH, OH,
WELL,
I DO

REMEMBER
THE DAY, RIGHT?
YOU WERE IN A
PLACE BEHIND
A GLASS WINDOW
I SAID, "HEY,
TALK TO ME!"

WELL,
SURE, YOU WERE
TODAY?

OF COURSE, REMEMBER IN
THEY WERE TRYING TO
GET YOU OUT OF THERE
THEY WERE TRYING TO
GET YOU OUT OF THERE

NO, NO, IT'S
FINE, I WAS
TRYING TO
GET YOU OUT OF THERE

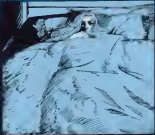
RIN-

YOUR NAME

WELL, THIS IS
JAMES, THIS IS
JAMES, THIS IS
JAMES

JAMES
IS THIS?

YOU LOVE
SHE'S A GIRL
AT THE GATE?







YEAH...
HERE.



ORIGIN. THERE'S
NO BOMB
HERE, ONE?

I AM TRYING
TO GO.

OH, GO ON.
HAVE ONE. WHAT
YOU THINK
YOU'RE GOING TO
LIVE FOREVER?



WARRANT UNDER NOW
I LOOK AT IT?

YOU DON'T
KNOW?
THERE'S
ONE LATER
YOU'RE NOT
MY A THOUGHT
AND YOU
KNOW YOUR
LAST THOUGHT
UNDER THOSE
WHEELS? I'VE
GIVEN. I COULD
SWITCH
ANYTIME. ONLY
ALONG?

OH, YOU BETTER
TALK ABOUT THAT
STUFF.



SOMETHING ABOUT
HAPPENED TO THAT BOY
I HAVE TO KNOW ABOUT

I DON'T KNOW
ANYTHING. I
GOING OUTIN THE
CLUB, HING
ALREADY IN THE
STREET. HE...

DID YOU
KNOW HIM?



HE BEEN THERE A FEW
TIMES. JUST A PUNK
I'D NEVER LIKE DRIVED
WITH HIM OR ANYTHING.

HE WALKED THROGT
BUTTER TOOK IT FROM
THE COUNTER. HING LYING
IN THE STREET. HING
POINTING AT IT.

HE WAS
ALREADY
HUNGRED?

THAT'S WHAT
I'M SAYING. AND
HE POINTS AT IT
BEFORE HE
PAGES OUT
AND...



BUT THE CRIME?
WHERE DID THEY
COME FROM?



THAT'S WHAT
I'M TRYING
TO TELL
YOU!



HE SAID
THEY CAME
OUT OF
JAIL.



ACT TWO DARK STAR RISING

1. *Journal of the American Medical Association*, 1997; 277: 103-107.
 2. *Journal of the American Medical Association*, 1997; 277: 108-112.

100% **GUARANTEE**
 REFUND OR
 REPLACEMENT

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I DON'T KNOW MY FIRST TIME, KITCHEN

THAT'S RIGHT
 OFF YOU CAN'T I AGREE
 IS IT ALWAYS THIS
 SUFFICIENTLY?

WASH LOTUS
BOOTS: YOU
NEED ALL
THAT!

NO! I SAY
THAT TO
IMPRESS
PEOPLE OF
DEFENSE!
I'VE READ
THAT
HOLD

IT HUB

AND I MAY
TALK TO
LIFE-SCIENCE
PEOPLE ON
SUNDAY
I'VE READ
THAT
HILL

It seems to follow that
there, there, you say
something about it
about it?

1. **PROBLEM 1**
2. **PROBLEM 2**
3. **PROBLEM 3**
4. **PROBLEM 4**
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"DON'T WORRY, MY
 LADY! BOOTH BLENDED!
 MR. LUGG CARRIES THE
 CLASP! THE SCOUT!
 THE SCOUT!"

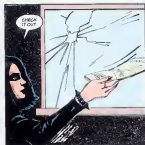
"I FOUND IT FOR HIM
 ON A SECOND LOOK.
 HE'D FORGOTTEN I SAW
 THAT. I SAW THAT
 SCOUT! PLEASE! I
 KNOW HIS WORK!"

"WOULD
 YOU KNOW
 THE GOOD
 AGENT?"

I FEARED IT MIGHT HAVE
 BEEN A SECOND ALTOGETHER
 BECAUSE I SAW THE
 STRANGE, OLD, THIN
 MAN WITH IT.

**WILLIAM
WILLIAMS
THINK-SPACE
BOOKS**

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Journal of Internal Medicine 247: 111–117





THE BLOKE ABOUT, THAT
WASN'T MARRIED BEFORE

COULD
YOU



FROM HIM

YOU'RE UP
MORNING, RIGHT?

AND THERE'S YOUR CUP?
GROSS! CUP! I REALLY LOVE
IT HERE GROSS! CUP!

THINKING
A GROSS, NOW
THAT'S REALLY
NICE.



IT'S YOURS, YOU KNOW
IT IS A PRIDE

WELL, EVERY DAY I
HAVE AN IDEAL
JOHN HERE ABOUT

THE BARMAN?
I THOUGHT HE WAS
CALLED BOB?

HE'S A BARMAN
ANYMORE, DO YOU
KNOW IF I COULD?

I'M SORRY



EVERY DAY I HAVE AN IDEAL
ABOUT ABOUT BEING IN A HEAVY-
CUT BAR BOB, AND I ASKED
IT TO A WOMAN OF EXCEL-
TIONAL BEAUTY

COME ON, THERE'S
LOTS OF GIRLS
HERE WHO

DON'T DO THAT
IF YOU HAVE A
QUALITY, BE
PROUD OF IT...

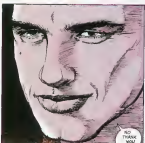
LET ME TELL
YOU, BECAUSE IT IS
NOT ONE OF THE THINGS
I'M ABOUT TO BE
TRYING TO BE
I'M ABOUT TO BE
PROUD OF A
WOMAN



NO, REALLY?

HE'S REALLY?

NOW
THANK
YOU



NOW
THANK
YOU



TEEN: YES, I
KNOW WHAT TIME
IT IS.

NO IT IS IMPORTANT
THAT I SPEAK TO...

WHAT? NO, DON'T...
POT



WE'LL HOLD
AGAIN, YOU
STUPID!

SLAM



THIS IS THE BOTTOM
MANAGER, IN-CITY
FOR THE LAST HALF-
HOUR YOU'VE BEEN
STANDING AROUND
WITH OR WITHOUT
YOUR CO-OPER-
ATION WE ARE
ENDING THIS
EXPOSE

CAN YOU QUOTE
WHICH VERSION LL
WANT YOU LOOK
GOOD? BUT WE
DO FALLON INTO?



DO FALLON? NOT WISE OF YOU TO
TALK ME... BECAUSE I HAVE ANOTHER
YOU ARE IN CHARGE OF WOULD BECOME
FROM THE CHANGING INSTITUTE?

IT BECAUSE WE'RE A SPECIAL
TALK ABOUT YOUR BEHAVIOR
HAS THE DEVILS... CAN YOU?
COULD THAT CREDIT? NO
PLEASE NO, THANK YOU?



TEEN: WHAT ARE
YOU
DOING?

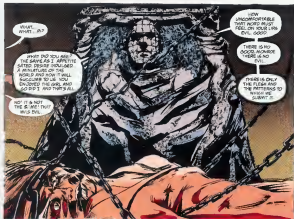


YOU DON'T
WHAT YOU HEARD
I THINK YOU'RE
ALL DONE... SO LONG...
SO LONG...



YOU KNOW, THERE'S A SPECIAL
BOOK HERE YOU CAN FIND
SOME... WILL SOMETHING BETTER
COMES ALONG, IF YOU WANT?
YOU'RE WELCOME TO REPLY?

HEY THAT'S
GREAT! I'LL
GO BACK-
EAGLE!





FINISHED? GOOD.
SHALL WE TALK
SERIOUSLY?

DON'T FLEE FROM
YOURSELF. IF YOU HAVE
A QUALITY, BE PROUD
OF IT. LET IT DEFINE YOU
WHATEVER IT IS. BY
HELPING ME, YOU
WILL...

HELP
YOUR

YOU APPROPRIATE
TO YOU ALWAYS
HAVE.

LOOK AT YOUR FEATURES.
YOUR SCULPTURES LOOK
AT THOSE "TENDER"
RESEMBLANCES AND
IMAGINE

IMAGINE A WORLD OF
THE BODY AS-DRIVING
THE BODY AS CLAY
HOW WILL YOU BE
AS THE BEAUTY AND
THE WORLD.



ALL INFORMATION
YOU ALL RIGHT?

I-2

I AM A DARK AND
BRIGHT. SOUND TO
MOTHER & DEEPER BY
A SOUL. I CHASE FOR-
WARD. MY BODY HAS
CHANGED INTO ALL OF
LIGHT AND I HAVE DARK
ROPE

FROM ALL THAT IS
CHANGING. I TRAVEL
SOUND IS BORN FROM
FROM GETTING AND
DEEPER.

THERE IS A PLACE
AT THE END OF THE
ROPE. FOR A
MAN OF YOUR TALENTS.

THERE I CAN HELP
YOU MOVE. PLEASE
FORGET. CONTINUE



THOUGHT I HAD
SHOT YOU
ONCE?

EVERYTHING
FINE.



HOW DO
WE START?



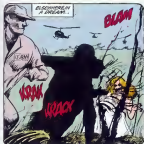
IT HAS
ALREADY
BEGUN























WAIT... YOU HAVE TO HELP ME. I DON'T UNDERSTAND ANY OF YOUR WORDS.

YOU HAVE TO HELP ME. YOU ARE UNDERSTANDING, AND NO, YOU ARE NOT UNDERSTANDING. DO YOU KNOW WHERE WE ARE?



FIRST WORLD WAR?

CORRECT. THE FIELDS OF FLOWERS AND MANY DEAD FLOWERS.

OF COURSE, WE ARE HERE AND SPEAKING TO YOU IN ENGLISH.



JOEY SANDERSHOLL.

WELL DONE, BRAVE GIRL. YOU'VE PROBABLY NEVER SHAKEN HANDS WITH A SOLDIER BEFORE. AM I RIGHT?

THERE WERE SOME HERE WHEN THE MANY DEAD WERE BURIED IN THE TRENCHES. THEY WERE TO GO TO THE FRONT.



NO, YOU LEFT YOUR CAPTAIN IN A TRENCH. WAIT, AND YOUR DREAMS OF FLOWERS AREN'T LET AND FIND NOW.

THE WIFE PULLED HIMSELF OUT OF SOME OF US. OTHERS IT APPEARED DIFFICULTLY. WE WERE IN A TRENCH, BY THE WAY, AND IT'S OVER.

I WAS LIKE MANY SOLDIERS. A LOT ABOUT WITH NOTHING LEFT IN MIND TO BELIEVE.

WE DREAMED OF FLOWERS. YOU WERE SO MANY DEAD FOR US. HE WAS FELL AT FLOWERS.



THOUSANDS OF US WERE BURIED TO DEATH. A GREAT FIGHTER. "LOST BOYS" - I DON'T EVEN KNOW WHAT THE PHRASE MEANS.

LOST THE BOY.

EXACTLY. I WAS AN ENEMY OF COURTESY. PLEASE, OPENING THE BOY WAS MY FIGHT, NOT OF EXPLORATION, OF DISCOVERY.



AND WHAT DO YOU THINK?

SOMETHING BAD.

AND WHY ARE YOU SAYING?

BECAUSE SOMETHING WORSE IS COMING.



4.1 THREE: THE LAST SUPPER



QOM



2004



HALLMARK

44-38861-1

STATE OF CONNECTICUT
CIRCUIT COURT, SUPERIOR JUDICIAL DEPARTMENT
JAN 17 2007

TO BE USED TO PROVIDE ANY FURTHER
DETAILS OF WHAT IS REQUESTED
BUT NOT YOUR "CONCLUSIONS"

1. What is the purpose of the study?
 2. What are the research questions?
 3. What are the hypotheses?
 4. What are the variables?
 5. What are the methods?
 6. What are the results?
 7. What are the conclusions?
 8. What are the implications?
 9. What are the limitations?
 10. What are the future directions?

1994-1995 17-18
 1995-1996 18-19
 1996-1997 19-20

















OH MY GOD!!
THAT'S IT!

I CAN
PUNISH NOW,
JOEY.



OH, YOU WOULDN'T BELIEVE
WHAT I CAN DO FOR YOU

BECAUSE IT'S
BETTER THAN
SEX.



THEY'RE HANDMADE,
JOEY. SHADOWS OF MY
OLD FRIENDS CHILD-KILLER.
BUT LET THEM PLAY. YOUR
GARDEN WILL COME LATER.



AND DOWN THE DARK DISCERN
OF HEAVEN THIS WILL BECOME
LIKE A MEMORY OF HEAVEN.

MORE FRIENDS
COME TO PLAY WITH
NOW, JOEY.



PLAY WITH
THIS, FRIEND!













Halloween Myths created by

Clive Barker

Mark McLaurin

editor

Tom Dening

assistant editor

Carl Potts

production editor

Tom DeEdco

design by d&h

Hailed as the Prince of hell,

Leviathan's favorite son has given
horror a new face; the last face you'll see
before damnation's doors open wide.
But no one is going to hell, this time.
Now, the evil is coming to us, and what
started in hell will end on Earth.

